

# April

Be Sure to LOOK for those Buttons and  
roll-over effects

Magic Lantern Society **NEWS**



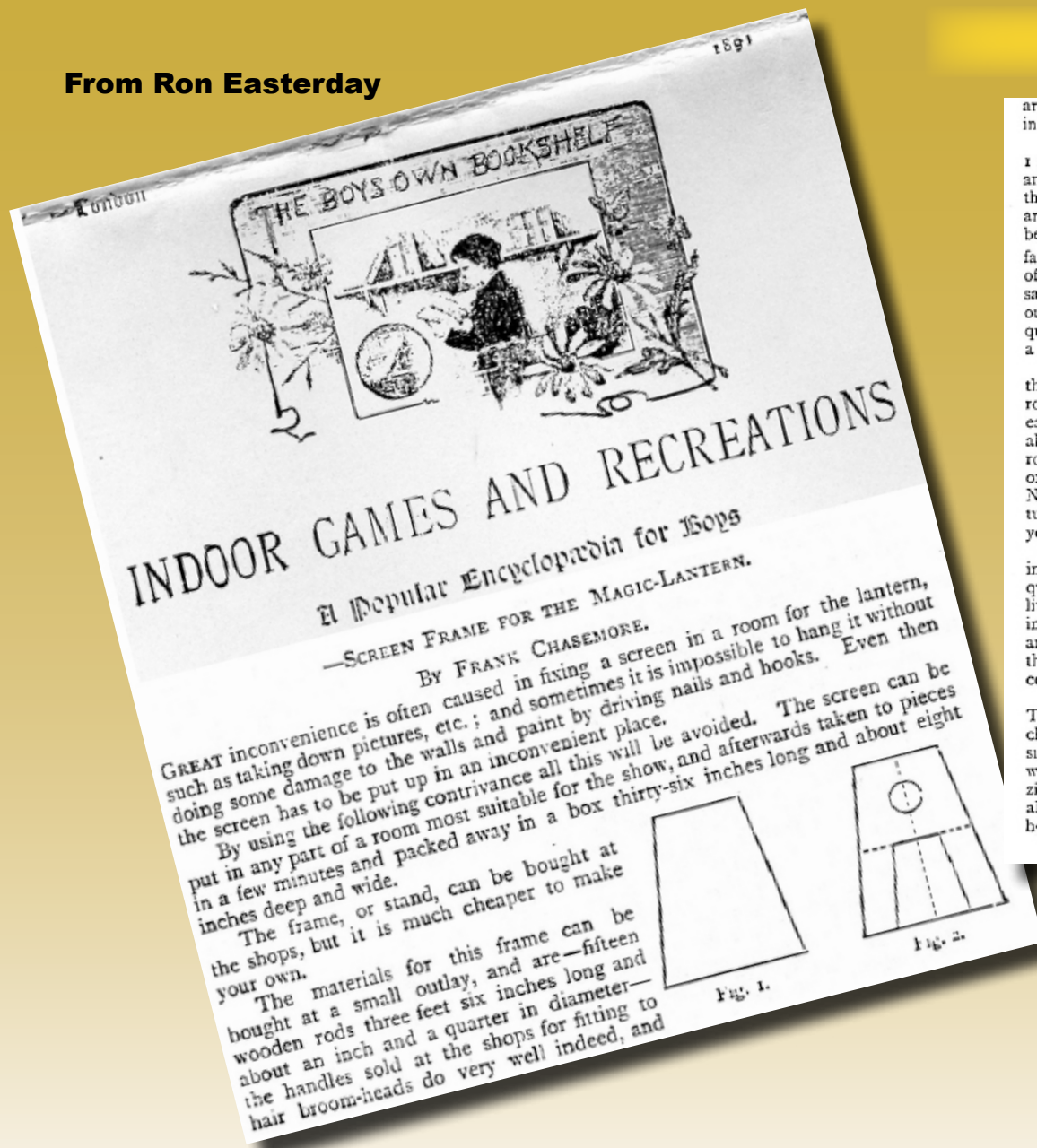
**The Jester Has An April Fools Joke**  
*can you find it?*

14 1/2 months and counting  
until the  
*15th International  
Convention*  
**JUNE 21-24**  
**2012**  
Tacoma Washington

**Want to contribute to  
the 2012 convention?**

**Check this out!**

From Ron Easterday



Ron

Has followed these instructions from the 1891 *A Popular Encyclopædia for Boys* to make this screen for his lantern shows.

## A Look at Screens

are not very dear; two pieces of wood six inches long, five inches wide, and one inch and a quarter thick; and, lastly, some stout tin plate.

First of all, take the two wooden blocks and cut them the shape shown in Fig. 1; the width at top is three inches, and at the bottom five inches. Divide the top and bottom lines into two equal parts, and draw a line from top to bottom through the points of division. On this line mark a point an inch and a half from the top, and with this point as centre bore a hole right through the wood, which hole is to be just large enough for the wooden rods to fit tightly into. Draw a line across the face of the block half way down (as in Fig. 2). Along this line, and from each end of it, mark inwards a distance equal to the diameter of the wooden rods, and do the same along the bottom line (as in Fig. 2). Join these points as in the figure; cut out the middle portion, leaving the projections three inches long and an inch and a quarter square. These projections must be rounded by taking off the corners with a sharp chisel or knife. Trim them down till they are the same size as the rods.

Now you will want your fifteen wooden rods. See that they are all the same thickness. Cut off the ends of each, to make them quite square, and making the rods exactly three feet six inches long. From your tin plate cut fourteen pieces, each piece to be six inches long, and wide enough to go round the rods and to lap about a quarter of an inch. The width can be found by rolling paper round the rod and letting it lap a quarter of an inch, and then cutting it off. Place this paper on the tin and mark the width. The tin can be cut with a large pair of scissors. Now roll each piece of tin round the rods so as to form fourteen tubes. These tubes will now require to be soldered. You can get your tinman to do this for you, or you can do it yourself. If so, the following is the way to do it.

First of all, get some muriatic acid and some clean zinc cuttings. Put the zinc into a bottle and pour over it the acid, and set it on one side for a time till it has quite done effervescing; then add a little more zinc, and if it begins again wait a little longer and add more. Do this till it does not effervesce on putting new zinc into it, when it is ready for use. You must get some solder from the plumber's, and if you have not a soldering-bit he will perhaps lend you one; but you can buy the bits now in many shops where they are sold on a card with some solder. The cost is from one shilling upwards.

The first thing to do is to 'tin the bit' (or cover the face and point with solder). This is done as follows. Place the bit in the fire to get hot, but not red. Take a clean piece of tin-plate and put on it a few drops of the zinc solution, and put a small piece of solder into it. When the bit is hot enough take it out of the fire, and with a coarse file clean the face and edges of it, and place it on the solder in the zinc solution on the piece of tin. In a few seconds the solder will melt and flow all over the point of the bit. This must be done to the bit every time it gets red-hot, as in that case the solder is burnt off.



continued  
next page

Now put the bit back into the fire and take one of the tin tubes and first clean the surfaces that lap together by scraping them with a penknife. Rub each surface with the zinc solution and lap them together, and tie the tube round with string, to keep the edges in their places. Take the bit out of the fire when it is hot enough, and place it on the end of the stick of solder, which will be melted and stick to the bit. Place the bit on the top of the lapping edges, and in a few seconds the solder will flow from the bit between the surfaces to be joined, and by drawing the bit from one end to the other it will draw after it the solder and make a strong joint. If the bit did not at first carry enough solder to make the whole joint, more can be added by applying the stick of solder to the bit while it is on the joint. Solder the fourteen tubes, and clean off the joints by scraping and filing the superfluous solder off and polishing up with a piece of glass-paper. Clean the joint inside well with a piece of oiled rag to destroy the zinc solution left inside.

Now fit a tube on one end of each of fourteen of the wooden rods. The tube must be pushed on to the wood so that it is half way, or leaving an empty space of three inches. The tube can be fixed to the wood by two or three tacks driven through the tin. The fifteenth rod has no tube to it.

This is all there is to be made for the frame. In putting it together take the rod without a tube and two others, and join them together like a fishing rod, place each end of this compound rod into the hole in one of the blocks of wood, fit together the other rods into sets of three. There will be four of them. At one end of each set will be an empty tube, these are to be fitted on the pegs on the blocks at the ends of the other rod. The frame will now be composed of two uprights, each made up of two compound rods, and these support the cross rod or screen roller.

In the bottom rod of each set bore a hole with a gimlet, as in Fig. 3, and get two pieces of iron wire about one-quarter of an inch in diameter and bend the ends at right angles to the other part, leaving this middle part about two feet long. These are to be fitted to the rods, one to each pair, by pushing the bent ends into the holes in the ends of the rods as in Fig. 3; they are to be fitted on the outside of the rods.

Fasten these two wires together by passing a cord round both and tying the ends together. Sometimes the weight of the screen will cause the roller it is hung on to 'sag' or drop in the middle. But by tightening the cord underneath, the lower ends of the uprights will be brought towards each other, and will raise the middle of the screen roller.

To make the screen you must get some linen. This can be bought ten feet wide. Get three and a half yards of it, and have it hemmed at the top and bottom. The top hem must be large enough for the roller to pass tightly through. The screen will get more or less creased in packing, but will come all right on being wetted and hung on the roller.

This frame is calculated for a ten-foot screen, which will be found large enough for most rooms. one or more rods to each of the sets. as it is not made more than ten feet wide. let the seam come across the middle, bottom, which will leave the middle of join will come among the dark features of the foreground, and will not be seen so much. The tin tubes had better be varnished over with Brunswick black, as they will look better and not be liable to rust. Varnish the iron wires also.

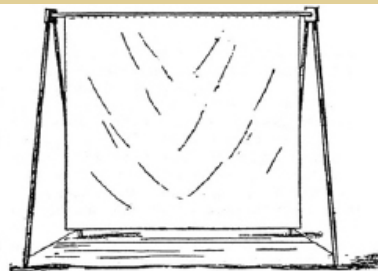


Fig. 4.

In packing up, the screen must not be rolled on the rods, but had better be folded up by itself in paper and placed in the bottom of the box, and then the rods put in afterwards. Otherwise the screen might have some patches of Brunswick black in the middle of it.

Fig. 4 is a view of the screen and frame when put together.

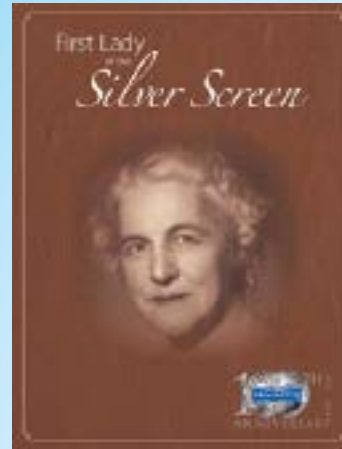
## History of Da-Lite Screen Company

### Introduction

The year was 1909, toward the end of the second Industrial Revolution that spanned the period from 1870 to 1914. The United States and the world were going through a tremendous sea of change in manufacturing, inventions and lifestyle. The second Industrial Revolution proved more drastic, not only in inventions but in the social and government policies and reforms than the first Industrial Revolution. Art and culture flourished and was transformed into many different and unique styles. The use of electricity expanded rapidly in the 1870's, leading to additional inventions by notable inventors such as Thomas Edison and George Eastman.

The city was Chicago and the opportunity was the infant motion picture industry. A young woman named Adele De Berri recognized the opportunity to provide this fledgling industry with the third part of the motion picture experience, the projection screen. Thomas Edison had invented the Kinetoscope that evolved into the Vitascope in 1896 and George Eastman invented the first commercial transparent roll film in 1889. Perfected by Eastman and his research chemist, the availability of this flexible film made possible the development of Thomas Edison's first motion picture camera in 1891.

From its humble beginnings in a rented church basement to its global operations in the 21st century, Da-Lite Screen Company grew from the ideas and persistence of one special person, Adele De Berri. Adele De Berri was unique for her time. A young divorced woman entering



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From Tim Shinnars

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## History of Da-Lite Screen Company continued

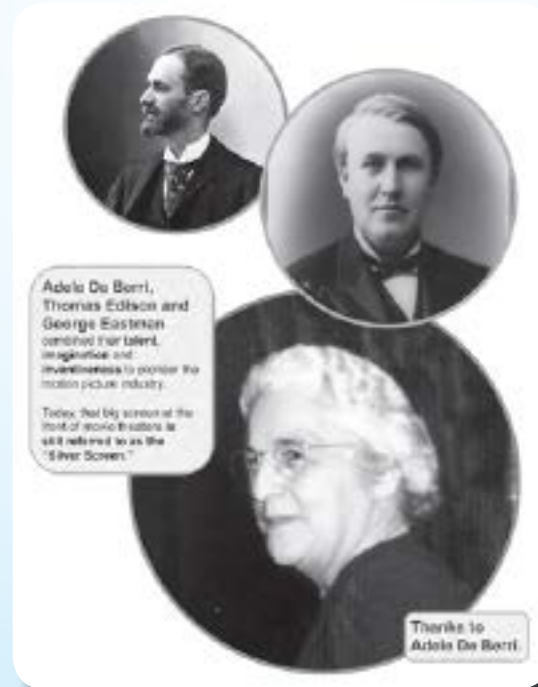
a man's world, where not only could she not vote, but business women were rare if non-existent. Undeterred, Adele would succeed and her business would grow along with the new motion picture industry. Starting with a rudimentary knowledge of the reflective nature of silver aluminum paints, Adele experimented on the basement walls of the rented church until she was happy with the results. She then painted imported canvas with her special mixture of silver paint and began selling these screens to large theaters in Chicago. Thus was born the "Silver Screen" and the Da-Lite Screen Company.

If the impetus for the company – to provide projection screens for the large theaters in the Chicago area – had stopped there, the Da-Lite Screen Company probably would not have survived ten decades of varying economic tendencies including the Great Depression, World Wars and multiple recessions. But, from its beginning, Adele knew it was more than just the product. It was how the company was structured that would lead to its ultimate success. The company's founder stressed quality and the people who came to work for Adele learned this important element of success. This early direction from Adele has served the company well over its 100-year history.

This strategy has helped create a company which has proven itself over the decades. A company that has never stopped with manufacturing a product to just fill the current market but a company eager to ask the question: What's next? Now, 100 years after Adele painted the walls silver in the rented church basement, Da-Lite is not only asking what's next but producing the next evolution in projection screens. Today, Da-Lite is pioneering projection screens for the exploding 3D market and is manufacturing screens for the post-production and home theater markets using breakthrough technology.

As with all success stories, leadership has played an important role in the Da-Lite Screen Company and Da-Lite has been blessed with an extraordinary legacy of exceptional people. People like Adele De Berri, whose vision for a company would stand the test of time. Where loyalty to employees is considered a key ingredient to the company's overall success. A company that has enjoyed tremendous results with great products and with outstanding people.

This book is the story of the Da-Lite Screen Company as it begins its second 100 years. As in the past, Da-Lite is blessed with extraordinary leaders and employees. With Warsaw, Indiana as its corporate headquarters, Da-Lite's products are now sold around the globe and its manufacturing operations include Europe as well as the United States. Yet, we all owe the success and guidance of Da-Lite to one person, Adele De Berri, the First Lady of the Silver Screen



## The Age of the Silver Screen

It was the first decade of a new century, the 20th century. The second Industrial Revolution was in full swing and all things seemed possible. The Wright Brothers had successfully completed the first manned flight. Thomas Edison invented the Kinetoscope in the late 1890's and George Eastman had recently invented the first commercial roll transparent celluloid film. From the inventions of Edison and Eastman, a fledging industry was born, the motion picture industry.

The first film was created by Louis Le Prince in 1888. It was a two second film of people walking around in Oakwood Grange garden titled, Roundhay Garden Scene. The art of motion pictures grew into full maturity in the "silent era" before silent films were replaced by "talking pictures" in the late 1920's. The visual quality of silent movies was often extremely high, especially those produced in the 1920's. However, there is a widely held misconception that these "silent films" were primitive and barely viewable by modern standards. This misconception was due in great part to the technical errors of the day, such as films being played at the wrong speed and due to the deteriorated condition of some films.

Today, many film buffs and scholars argue that the aesthetic qualities of silent films were better than the early "talking pictures" because it took the producers and directors several years to come to grips with the new format. One of the major reasons that their audiences enjoyed early silent films was the contribution of a woman in Chicago. A woman named Adele De Berri. Without the invention of the "silver screen" by Adele, who knows what fate might have fallen upon the upstart motion picture industry.

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## History of Da-Lite Screen Company continued

The idea for the manufacturing of motion picture screens came to Adele from her position as a demonstrator of aluminum cookware while working in New York City. This young woman would initiate the growth of a small empire from the ground up. Armed with only an idea and a whip-like mind for business, coupled with an ingenuity and resourcefulness that was supposed to be solely the domain of peers such as Edison and Eastman.

Adele was not groomed from birth to be the business woman and innovator she would one day become. Instead, she grew up in the typical household for the time period. Her two brothers were encouraged to go to college but for Adele there were no such plans, according to Deborah Cooley. Deborah Cooley, a niece by marriage to Adele, came to know the story of Adele and Da-Lite Screen Company quite well. Adele shared with Deborah that while her father had wanted her to get an advanced education, her mother, of all people, squashed the idea. “Her mother said women didn’t go to college,” Deborah explained. By most accounts a determined yet quiet person, this obstacle did not halt Adele.

She moved to New York City to live with an uncle who was a physician. Adele took a job demonstrating aluminum cookware in New York. The position would lead to a pair of important occurrences that would later affect her life and the way people view things today. It was while working with the aluminum cookware in her demonstrations that she learned that silver paint had a highly reflective quality. This revelation stuck with her, connecting the possibilities of reflective paint with the motion picture industry

that was only in its infancy but growing rapidly. It was through this first job that she met her first husband.

Adele De Berri was not as fortunate in matters of the heart as she was to one day become in business. After moving from New York City to Chicago, her marriage to Mr. De Berri soon dissolved. The couple divorced, leaving Adele without much money, according to Deborah Cooley. But Adele’s curiosity about the reflective nature of paint remained intact and she started her experiments with silver paint. To facilitate her experiments, she rented the basement of an abandoned church in Chicago and began her experiments in 1909. Testing the silver paint on the basement walls of the building, Adele soon developed a painted canvas projection screen that she could sell in Chicago to vaudeville and the fledging motion picture houses.

Deborah Cooley said that Adele De Berri was hardly the extrovert one would expect for a successful saleswoman, quite the contrary. “She was a very generous woman but she wasn’t really outgoing,” Deborah commented, “She just had a way about her. She was intelligent and she could sell her product because she had researched it.” It is a testament to her belief in herself and what she was doing that Adele persisted in her efforts to pioneer the projection screen industry.

Adele’s hard work and determined mind led the way for the first few years at Da-Lite. The business, it seemed, was everything to the young woman and she poured all of her energy into the company. Nearly three years went by, finding Adele’s fledging company still in need of capital. To get the company off the ground, she calculated she needed five hundred dollars – quite a substantial sum for the time period. In today’s dollars (2009), the amount

would have been \$11,000 adjusted for inflation. Imagine this quiet, yet determined person placing an advertisement in the *Chicago Tribune* on a Sunday morning in 1912, requesting the five hundred dollars as an investment in a little known business venture. A young, divorced woman who had the audacity and indomitable spirit to take out an ad in the newspaper asking for money! What were the odds that anyone would actually take her seriously? She was a woman, did not yet have the right to vote and she was expecting someone to invest a year’s wages in a business they knew nothing about, let alone ever heard of.

Well, that’s exactly what happened. A long-time bachelor, J. C. Heck, saw the ad in the Tribune and thinking that it was probably not worth his time but interested all the same, agreed to meet with enterprising Adele. Mr. Heck was educated as a lawyer but was employed as a buyer at the Marshall Field department store and seeking other opportunities. It did not take Adele long to convince J.C. of the potential market for projection screens. In 1912, Heck invested his five hundred dollars, staying on at Marshall Field, just in case the investment did not pan out.

Once again, we turn to Deborah Cooley for insight into Mr. Heck. Deborah described J.C. as being a very quiet person. A graduate of Valparaiso University in Valparaiso, Indiana, not far from Chicago, J.C. may not have been very vocal but he possessed a serious mind. “You never knew what he was really thinking,” Deborah recalled, “I can tell you I didn’t joke with him.”

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## History of Da-Lite Screen Company continued



With a brush as large as Adele's imagination, Da-Lite manufactured its early screens using an oversized brush and specially developed coatings. The Da-Lite Screen & Scenic Company sold this early Crystal White screen coating, as it evolved from the De Berri Screen & Scenic Company name.

Before becoming the Da-Lite Screen Company, the business was known as the De Berri Screen and Scenic Company. During this time, Heck was content to remain a silent partner with Adele operating the business day-to-day. Aside from the projection screens, De Berri Screen and Scenic also sold drapery that was common in vaudeville and theaters of the era. The De Berri Screen and Scenic market consisted of the many theaters dotting the Chicago landscape. This diversity of product lines was to become a hallmark of the company, producing products compatible to projection screens. From the very inception, Adele saw the widespread potential of the motion picture industry. Tunnel vision

was definitely not a problem at Da-Lite, whose new name was reputedly earned because the image shown on Adele's screens shined like "Day Light."

J.C. Heck had Indiana roots and when the young company needed employees, it did not stray far from the family tree. Two of J.C.'s brothers had a lasting impact on the company. Fred Heck joined the company as head of sales and John Heck, an engineer, managed the development of products and manufacturing. Soon there were new products that needed to be developed as Da-Lite's great versatility first began to show its possibilities. Da-Lite had started in the drapery business providing products for Chicago vaudeville theaters and nickelodeons. Now it was time to meet the challenge of the era of the Silver Screen and the motion picture industry.

Deborah Cooley and her husband, Chester Cooley, worked for the original founders of the company. Chester Cooley was the nephew of J.C. Heck. So in keeping with the family theme, Chester joined the company in 1924, starting on the factory floor, building projection screens. Chester was to become the vital third ingredient that led Da-Lite into its future as an industry giant.

As with the beginning of the company, technology and its advances have always benefited Da-Lite. As the era of the Silver Screen matured in the 1920's, Thomas Edison, the inventor of the Kinetoscope, invented the Vitaphone. The Vitaphone and the first commercially successful motion picture "talkie," The Jazz Singer, revolutionized the motion picture industry. The following year, Da-Lite introduced its Da-Tone sound projection screen with perforated fabric. With minute holes in the screen fabric,

speakers for the "talkies" could be placed behind the screen. To audiences, the sound actually seemed to be coming from the projected pictures giving the movies a more realistic feel. The first Da-Tone projection screen was installed in Chicago's McVickers Theater.

Da-Lite was doing well with the perforated projection screen business and soon the church basement where Adele founded the company was no longer adequate to fill the demand for the company's products. In 1928, the company made its first move, transferring operations to a building on Crawford Avenue in Chicago along with 40 employees.

### **A large thank you to:**

Da-Lite Screen Company and thier  
100th Year Anniversary Book  
*The First Lady of the Silver Screen*  
Authors;  
Matthew J. Getts and Thomas Mattern  
Copyright August 1, 2009

Society member  
**Tim Shinnars**, CTS, CSI, LEED® AP

Senior Sales Consultant  
Da-Lite Screen Company, Inc.

## A collection of Photographica Auction in Stockhol, April 4th 2011

We are proud to present a large collection of photographica, the largest auction offered in Sweden, including Swedish and foreign 19th century photographs and a wide selection of photo-literature from 1839 until today.

There is a small amount of engravings before the camera, by Hogarth and others, and two unusual physionotrases by Queneday.

A large collection of magic lantern hand coloured slides and some chromatropes, from late 18th century and onwards follows, together with an early hand-wound ciné projector with animated cartoons in colour by Ernst Plank.

Also present is a small collection of Swedish, American, and some other daguerreotypes, as well as the original Swedish edition of Daguerre's book on the invention of photography from 1839, published the same year as the original French edition.

The number of stereo views exceeds 2300 in about 60 auction numbers, from the 1850s and onwards, including European and other continents, rare views from Crystal Palace in the 1850s, German geometrical from the 1850s, early glass stereo views, tissue stereo views, etc.

The German-Swedish photographer Henry B. Goodwin is represented with a collection of books, landscape and portrait photographs.

Carte-de-visite, cabinet cards and larger photographs from many countries all over the world, from the 1850s and later, a large panorama from Istanbul by Berggren, a



Also very interesting is a section with old books illustrated with photographs, as Darwins *The Expression of the Emotions in Man and Animals* from 1872 with photos by Oscar G. Rejlander, the first photo-interview by Paul Nadar, with the French scientist Chevreul on his 101st birthday, published in *Le Journal Illustré* 5 Sept. 1886, and the large book *Monographie illustrée du baleinoptère trouvé le 29 octobre 1865 sur la côte occidentale de Suède*, by A. W. Malm, published 1867, one of the first books in Sweden illustrated with original photographs.

The last section is a large collection of photo-literature, both on photo-history and with photo-illustrated books, by Richard Avedon, Margaret Bourke-Wright, Henry Cartier-Bresson, Andreas Feininger, Andre Kertész, L. Moholy-Nagy, Christer Strömholm, a complete run of the magazine *Arts et métiers graphiques* 1927-39, 1935 *Formes nues*, Masclet's *La beauté de la Femme* from 1933, and many others.

Catalogue on our website [www.auktionsverket.se](http://www.auktionsverket.se)

Katharina Fahlstedt  
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Japanese laquered album with Japanese motifs, and more.

The number of portraits, carte-de-visite, cabinet cards, and larger, both Swedish and foreign, includes portraits of August Strindberg, one very rare in natural size by Herman Andersson, and one silver print by Strindberg, as well as portraits of Gustav Fröding, Greta Garbo, Swedish royalties, Darwin, Sara Bernhardt, and many others.

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## Members Activity

### From Mark Butterworth

Take a look at this auction on ebay: <http://cgi.ebay.co.uk/ws/eBayISAPI.dll?ViewItem&item=360124696413&ssPageName=STRK:MEWAX:IT>

Have you ever heard of GWW from Scotland having an office in Canada? I'm pretty sure it's not a GWW photo but it could have been an agent.

Do you know anyone in photographic history circles in Canada?

It would be very interesting if it was GWW.

### From Tom Rall

Before this email, I was not previously familiar with any G.W. Wilson Co. work attributed to an office in Canada, either in lantern slide or stereo view. I am copying this exchange to Robert Lansdale and Robert Wilson, editors at the Photo Historical Society of Canada, who attended our Antique Photo Show here last week. And will also forward it to Larry Cederblom, who might also post the query in our newsletter.

### From Bob Wilson

Interesting photo. However, I read the imprint at the bottom as J W Wilson Co. There was a John W. Wilson who operated as a commercial photographer in Toronto from at least 1911 to 1914. The list of Canadian photographers where I found this listing, lists the photographers only by city and not by street address so I cannot confirm the address on the card without going to the library to look at the directories.

### Thanks Bob

I believe you are right and it would certainly explain things. George Washington Wilson to my knowledge never published any Canadian images or lantern slides, so it would have been unusual for his company to have a Toronto office.

Many thanks for everyone's time,  
Mark

## What Every Collector Should Know



the reality of what to do about your collection — check out this site for some interesting thoughts and comments.

<http://www.worthpoint.com/blog-entry>

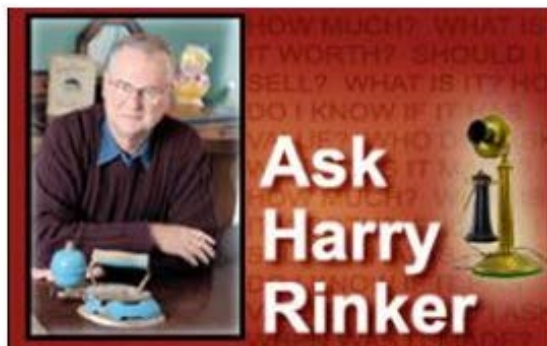
**Please submit any thoughts you have about this subject and click **send to Larry** for publishing in future E-pubs**

## Rinker on Collectibles: The Seven Stages of Collecting Grief

by Harry Rinker (02/28/11).

It is the question every collector dreads: "What is going to happen to all your stuff?" The question usually carries the unsaid assumption—"when you die." A collector who dies with his/her stuff is fortunate, no blessed. My stock answer always has been, "when I die, it is not my problem." If only this had proven to be the case.

Like most collectors, I am forced to face the "what is going to happen" question while still drawing breath. It is not something I planned. My goal is to collect until the day I die, a desire I still hope to accomplish. What I failed to anticipate was a time when my pile of goodies became bigger than the space available to house it. I collected merrily for more than 60 years assuming there would always be space.



There is no way I am going to condense 14,000 square feet of stuff into less than 3,000 square feet of room. I refuse to rent space, especially several states away, knowing the chances of my resurrecting the material are between slim and none. The only answer is the disposal (what an ugly and disgusting word) of several major and most secondary collections.

I love my objects. Each is as precious as the next. They are all my favorites. Every one of them has a separate and unique personality. They are as vital a part of my life as the blood that flows through my body and the air that I breathe. The loss of any

## Society Members Respond to Request

My name is Killeen Hanson, and I'm an MFA in Applied Craft and Design student at the Pacific Northwest College of Art in Portland, OR. Much of my work deals with narrative and storytelling, and explores how the stories we tell can help build community and broaden perspectives. To that end, I'm currently working on a project that uses paper-cut illustrations/silhouettes of archetypal motifs, characters and events as a way of provoking conversation. My hope is that these flashcard-type slides will be projected up on wall (for communal viewing) and can be interchanged, overlaid and reorganized to illustrate any number of stories.

That was, perhaps, a long introduction, but here's my reason for emailing: I've been using the structure of the magic lantern as my guide through all this, and I'm to the point in my process that I'm trying to build my own magic lantern. I've referenced what information I could find online, historic textbooks on optics and refraction, tutorials for building slide projectors, etc, but I'm currently stuck: I haven't been able to make the silhouette of my paper cuts (lantern slides) appear as crisply as I would like on the wall.

Can you recommend any books or articles on the practical construction of magic lanterns? Or, and this would be wonderful, is there anyone in the Magic Lantern Society how lives in or around Portland that might be able to help me figure out the mechanics of constructing a magic lantern?

Thank you for your time and help in advance,  
Killeen Hanson

### From Ron Easterday

Hi Killeen, thanks for contacting us. Sounds like a very interesting project you have embarked upon. I am intrigued by your mention of narrative and storytelling, as that is so much a part of the lantern shows. We had a workshop here in the Seattle area with a professional storyteller just last year. I also have a DVD of the Japanese Minwa-za troupe that you might find interesting.

#### But to your questions -

A few initial thoughts -

1. I am curious as to the types of your paper cut slides, size, format? And the lantern – are you are trying to project small images for your personal studies, or will you be presenting to a large group in a theater or auditorium? For your studies must you, or are you determined on building your own? Depending on your needs, there are modestly priced lanterns available that should work well as it. Are you trying for a historical (or replica) of a lantern, or just something that projects well?

#### Killeen Answer

The slides are 4in x 6in, cut paper silhouettes sandwiched between two sheets of glass. I've attached a photo of some of the earlier, rough versions of the slides so you can get a visual idea. I'm a bit concerned



that they may be too large to work with a traditional magic lantern, but perhaps that just means a different sized lens? My hope is to project the slides in, say, a family living room. Not as large as an auditorium, but definitely for groups of people. The projector might be eight to ten feet from the wall it's projecting towards. No, there's no requirement that I build the projector myself, but my graduate program is, at its heart, about reclaiming hand-skills and craftsmanship. I personally would also like the projector/lantern I use to be an aesthetically beautiful object in an of itself. That being said, the quality of projection is most important. A beautiful lantern won't do anyone any good if it can't project well.

2. We have a monthly e-publication that goes to all members. We can post your questions there and perhaps some of our members can help out.

#### Killeen Answer

That would be wonderful!

3. I have a number of catalog and article reprints, as do many of our members. I would have to do some digging to see what might be of practical use, depending on what you are trying to construct. From your question of crispness, it sounds like a question of the right focusing lenses arrangement, which I am not knowledgeable at. More of an optics question.

#### Killeen Answer

It might indeed be more of an optics question - I'll have to do some more research on that front. In some of the old textbooks I've looked through, I've found diagrams of magic lanterns and other sorts of projectors, but few of the diagrams have any measurements or specifics. Were most lanterns made by professionals? Or were there amateur builders out there as well?

*continued next page*

## Society Members Respond to Request Continued

4. We have a few members, including myself, that have built electric lamp inserts for lanterns that were kerosene or carbon arc, but few members have really built a whole lantern from scratch. There is one member in Kansas that does build replica lanterns.

### Killeen Answer

Hmm. If it's possible, I'd love to contact that member in Kansas, if only to talk through his/her process of building lanterns. Could you forward me his/her information?

5. We have a very active group of local members including myself (and Larry – our vice president – cc above) are in the Seattle area - so that is kinda close to you. We have one new member in Portland that I do not know well. One in Vancouver, WA - I do not know if he could help or not as to the mechanics of construction.

### Killeen Answer

You're right - Seattle isn't that far away. I've never seen a magic lantern in action (outside of a movie or two), so when it comes time to put whatever gadget I construct into use, it might be nice to get feedback from some experts.

6. What is your time frame?

### Killeen Answer

Ideally, I'd like to have the lantern and slides finished by the end of the semester show (at the beginning of June), but this being grad school, there are few hard and fast deadlines. In short, if it will take longer to build something with which I can be satisfied, it will just have to take longer.

*If you would like to contribute more information to Killeen, her email is:  
"Killeen Hanson" [killeen.hanson@gmail.com](mailto:killeen.hanson@gmail.com)*

And finally – I must mention our student memberships are only \$25 if you might want to join – monthly email newsletter and four printed Gazettes a year. And our next international convention in June, 2012, will be in Tacoma, WA. A great chance, as we move convention locations around the country from east coast, central, and west. Maybe your project could be a convention presentation?

### Killeen Answer

The student membership sounds like a great opportunity - what do I do to join?

*Ron and Larry,*

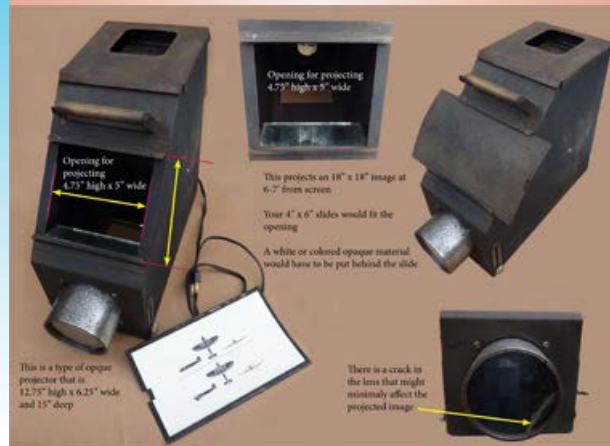
*Thank you for your quick and thorough reply!  
Again, thank you for your help!*

*Best,  
Killeen*

Killeen,

I have a PDF attached of a projector that you may have to keep and project your 4x6 slides. It is a opaque projector that was used to show silhouettes for plane and ship for recognition. Probably about 1940s-1950s. With a little modification I think it will project your slides. Projector needs some paint and a little cleaning. If your interested let me know.

Larry



*Killeen, some thoughts from Gale Wollenberg*

Sent: Thursday, March 24, 2011 9:04 PM

To: MLS Secretary Treasurer

Subject: Re: Building a Magic Lantern

A good source for an appropriate objective lense is to find a commercial blueprint shop that is junking out a large copy machine. Just be sure the lenses are clear and not blue tinted. A simple lense tube can be made from a heavy cardboard tube like carpet comes on. The easiest lantern to make is all out of wood like for the Ut-sushi-e. The Japanese show a sectional diagram on one of their websites. Wood, nails, and a bit of glue.

Those lenses come in an assembly conveniently a plastic or aluminum cylinder shape and the best ones are around 4 inches in diameter and 4 inches long. Condensor lenses can be simply from a junked overhead projector. These would need to be reduced in size on a band saw while wrapped in paper. Cut a square out of the center about 4" x 4". The paper wrap keeps the lense from getting scratched. Use a water mist to keep the plastic from melting from friction with the blade. those lenses measure about 12" x 12".

Something that would simplify things tremendously is to find a large opaque projector that still works. Public school auctions or church school hidden closets and like musty places. That would be convenient for projection of sillouettes from a sheet of paper. A simple slide carrier for that could be made of cardboard to fit right on the tray.

My parents always told me to move out to the west coast so I could use my talents to retire a wealthy man. Well I hung around here where it is mostly laid back, monetarily challenged and very enjoyable to help people with things that cannot be measured with money.

Best regards,  
Gale



**If your in the area during April & May  
Please join us!**

**Camera Show  
Kent Commons  
Sat, April 9**



A display, sample slides and hand out material about Magic Lanterns



Displays,  
Slide  
presentation  
and slide  
coloring for  
the kids

**Fort Steilacoom  
Fri, April 29  
Sat, April 30**

**Meeting at Shapes  
Sat, May 21**

Potluck, show and tell  
and discussion of  
coming events



If you need directions and a map email [Larry](#)



Here is your chance to have a say in what  
the 2012 convention will have to offer.

So now what are the subjects and items you  
want to see at the convention.

**What discussion topics  
What kind of workshops  
What presentations**

Please submitt your ideas and  
thoughts to Bob Hall, chair of the  
program committee.  
[rbtdhall@aol.com](mailto:rbtdhall@aol.com)

*15th International  
Convention*

**JUNE 21-24, 2012**

Tacoma Washington

## Welcome New Members

### Helmut Waelde

Hegelstrabe 28  
40789 Monheim am Rhein  
Germany  
Helmut.Waelde@t-online.de

Interests: German toy lanterns.

## Member Change of Contact Information

### Rafael de Luna Freire

Rva Itapuca No. 19  
Apto 1805 - Inga  
Niteroi RJ  
Brazil 24210-406  
Phone: (55) 2721 2334  
Website: [www.preservacaoaudiovisual.blogspot.com](http://www.preservacaoaudiovisual.blogspot.com)  
email (no change): [rafaeldeluna@hotmail.com](mailto:rafaeldeluna@hotmail.com)

*Secretary Note: Rafael is a professor and researcher in the field of Audiovisual Preservation and History of Brazilian Cinema. His blog is worth a visit, and if you, like I, do not read Portuguese, using an on-line translator like google will get you something readable, although not a perfect translation.*

## Magic Lantern Gazette at San Diego State

### From Julie Su

Head of Serials Unit  
Digital Resource / Serials Librarian  
San Diego State University Library  
Subject: Magic Lantern Gazette

Below is the url of the Magic Lantern Society Publication page which leads to the journal pages.

[http://scua.sdsu.edu/magic\\_lantern/index.shtml](http://scua.sdsu.edu/magic_lantern/index.shtml)

Magic Lantern Society Publications			
This site features the publications of the Magic Lantern Society of the United States and Canada's journals. This digital project is an ongoing project supported by the Magic Lantern Society of the United States and Canada, in order to make these works publicly available.			
Publication	Date	Volume	
Magic Lantern Gazette	1999-2005	1-21	
Magic Lantern Bulletin	1979-1993	1-8, 17-19	
Publications	1979-2005	2011	-

Journal specific urls are as follows:

Magic Lantern Bulletin [http://scua.sdsu.edu/magic\\_lantern/ML\\_Bulletin/index.shtml](http://scua.sdsu.edu/magic_lantern/ML_Bulletin/index.shtml)

Magic Lantern Gazette: [http://scua.sdsu.edu/magic\\_lantern/ML\\_Bulletin/index.shtml](http://scua.sdsu.edu/magic_lantern/ML_Bulletin/index.shtml)

## Check This Out



**EXHIBITION AND SCREENING OF GLASS FOR MAGIC LANTERN**

The Museum of PRECINEMA - Collection Miki Zoli from March 18 to May 15, sets out a series of glasses in black and white photography, but many are hand-colored, representing Italy at the time of its unification. These glasses for Magic Lantern films, the original of the second half of the 19th century.

There are many lanternist professionals who traveled to the various theaters showing images of Italy, the country had just been born but the Italians still do not know. A reporter from the Padova "Gazzetta" at the time suggested not only to adult audiences to attend these shows but also to schools, because "it is a convenient, economical and brisk travel. Watch simply means to educate themselves."

Today, these images allow you to make a journey through time, offering the chance to see Italy during the unit. The public paid for that time to dream, and it seems incredible that after 160 years, modern audiences still dream.

On the day of the inauguration will be done also projections of original glass with the Magic Lantern, and during the exhibition period, visitors can watch a video version of the original exhibits for schools and there are guided tours.

Event: Visions of Italy - the 150th anniversary of unity. Exhibition of glass magic lantern projection and video projection.  
Location: Museum of PRECINEMA - Collection Miki Zoli, Prato della Valle 1 / A - 36125 Padova.  
Dates: from March 18 to May 15, 2011.

<http://www.padova.me/news/308/visioni-di-italia-150%C2%B0-anniversario-di-unit%C3%A0>

## A Big Thank You to the following:

**Mark Butterworth**  
**Ron Easterday**   **Tom Rall**  
**Tim Shinnors**   **Kentwood D. Wells**  
**Bob Wilson**   **Gale Wollenberg**

*for contributing to this month's issue.*

## Now it's your turn to share!

Do you have a favorite site or a collection of images you would like to share with the rest of the society?

If your answer is yes! Send site information or your images to Larry and they will be shared in the next E-pub newsletter.

**E-mail Larry**